

record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

30 CENTS

*Bob Shaffer to
p. 3
Misc. info
see p. 8-9*

*McClellan 9
CASA LOMA Dr.
p. 7*

CASA LOMA



*Memo with
movie connection
p. 9 (but confusing)*

EDDIE CANTOR

John McAndrew

Just a few brief weeks apart, we lost two of the most beloved clowns ever to grace the limelight of stage, screen, radio, television ... and, for one of them, records. Lovely, gentle Gracie Allen made, to my knowledge, only one record, an excerpt from the act she was doing with George Burns at the time in vaudeville; on the other hand, the treasured Eddie Cantor is fairly well represented in grooves for posterity; not on the scale that some other top-notch disc artists committed themselves, but Eddie was mostly visual, and much of his charm and effectiveness was lost on platters. After all, what could substitute for the rolling eyes, the hopping, the hand-clapping, and his exuberance. Also, his voice was a thin little thing, although he certainly stretched it even beyond its capacity to capture most of his stage presence than seems possible.

Eddie's first pressings appear to be two numbers he featured in his first big-time engagement, THE ZIEGFELD FOLLIES OF 1917: THE MODERN MAIDEN'S PRAYER/THAT'S THE KIND OF A BABY FOR ME. This was on Vi 18342, and it seems to have been his one and only Victor effort until more than a decade later. It established the humorous patter type song with which Cantor was to be identified almost exclusively, and both numbers were fairly funny and competently recorded for their day, but less effective than some of the Emersons that followed them. The comedian produced perhaps two dozen sides on this label as the teens ended and the twenties began. He began to get material that was not only amusing, but musically worth-while, and amongst the very good Emersons he turned out were his first MARGIE, PALESTEENA, DON'T PUT A TAX ON THE BEAUTIFUL GIRLS, YOU'D BE SURPRISED, I CALL HER BABY, LAST ROSE OF SUMMER, I WISH THAT I'D BEEN BORN IN BORNEO, SHE GAVE THEM ALL THE HA-HA and YOU AIN'T SEEN NOTHIN' YET, and he did a straight number on occasion, and very effectively, notably I NEVER KNEW I COULD LOVE ANYONE LIKE I'M LOVING YOU.

Good comedy songs with fine melodies had by now replaced the early novelties of the Cohen on the Telephone, Uncle Josh and Ada Jones and Cal Stewart and other vaudeville-act type skits set to music, and some of our most talented popular composers were turning out sparkling little comedy gems made for interpreters like Eddie Cantor. Columbia signed him exclusively. His better acoustical Columbias included I LOVE HER-SHE LOVES ME, I'M HUNGRY FOR BEAUTIFUL GIRLS, IS SHE DUMB, SUSIE (not If you Knew ...), CHARLEY MY BOY, NOBODY KNOWS WHAT IT'S ALL ABOUT, RITZI MITZI, I LOVE ME and, perhaps best of all, I'VE GOT THE YES! WE HAVE NO BANANA BLUES, NO NO NORA and DOODLE DOO DOO. Other pre-electricals of note were HOW I LOVE THAT GIRL, GOO-GOO-GOOD NIGHT DEAR, THOSE PANAMA MAMAS, WE'RE BACK TOGETHER AGAIN and LAFF IT OFF. Eddie's very last horn-type release was his most famous song, IF YOU KNEW SUSIE (Co 364-D).

(CONTINUED ON PAGE 2)

This period apparently included only two electricals, ROW, ROW, ROSIE (Co 415-D) and OH! BOY, WHAT A GIRL (457-D). On both records, as in several of the earlier ones, Cantor was on only one side of the wax, an annoying but prevalent practice in those days.

Eddie was now appearing in first-rate musical plays, but incredibly very few recordings were made of his show tunes. One of his first such tremendous successes, KID BOOTS, which ran almost three years on Broadway and then was made into a silent film with Eddie repeating his stage success this time with no less than Clara Bow, had several lovely Tierney-McCarthy songs and Columbia seemingly did not see fit to commit any of the Cantor material to wax. In 1928, Whoopee was, perhaps, Cantor's greatest hit, and because of it Victor recorded six sides with him but only MAKIN' WHOOPEE from the musical. The other five selections were once again, 'safe' Cantor versions of new comedy songs: THE AUTOMOBILE HORN SONG, I FAW DOWN AN' GO BOOM, IF I GIVE UP THE SAXOPHONE WILL YOU COME BACK TO ME, HUNGRY WOMEN, and just one that was more pop. song than a trick one: HELLO SUNSHINE HELLO.

This was to be Eddie Cantor's last appearance on Victor for close to twenty years, with one exception: In 1931 he appeared in another lavish Goldwyn musical, PALMY DAYS. Neither Victor nor anyone else saw fit to have him record the sprightly songs from the film, the delightful diet song, BEND DOWN, SISTER, written by no less than Ballard MacDonald and Con Conrad; MY BABY SAID YES, YES, and THERE'S NOTHING TOO GOOD FOR MY BABY, the latter co-composed by Cantor with Benny Davis and Harry Akst. However, GUST ANNHEIM and HIS ORCHESTRA were still with Victor, and Victor had them do THERE'S NOTHING TOO GOOD FOR MY BABY. The vocal chorus is unmistakably Eddie Cantor, although he is not identified. It is a good record. Leo Reisman did BEND DOWN, SISTER, with Leo himself spluttering a foggy vocal... but how much better if Eddie had been allowed to do both numbers, and in solo.

Cantor's next records were four outstanding numbers from his Goldwyn film, KID MILLIONS in 1934, three of them by Gus Kahn and Walter Donaldson and MANDY by Irving Berlin of two decades earlier. These were released on the Perfect-Melotone group, and are noteworthy for more than their star: they are among the first examples of sound-track recordings on commercial records. I was startled to find at the time that there were two different versions of WHEN MY SHIP COMES IN on different pressings. The labels are identical, of course, but the wax reveals that the C pressing is a Perfect studio rendition, while the A master is definitely from the film track. The superior quality of recording, plus the gigantic orchestra and chorus is something that no recording, let alone a 25¢ label, could afford at that time. I don't know if they released both versions of all four songs; it seems highly possible. The sound-track versions of the songs from Kid Millions, probably due to the over-all technical brilliance of the film studio recording, may be the best of Cantor on records.

(TO BE CONTINUED)

RECORD RESEARCH

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REGARDING BLUES RESEARCH:

This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHEATSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly, averaging 3/4 issues per year. THERE IS NO SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COSTS THIRTY CENTS (U.S.A.), THIRTY FIVE CENTS (FOREIGN). Also available from DEREK COLLIER at 25BROADFIELD, HARLOW, ESSEX, ENGLAND. 2/6d each.

Future issues of BLUES RESEARCH are announced in the parent publication, RECORD RESEARCH.

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Issue 6: GOSPEL: APOLLO, ATLANTIC, GOTHAM, CANDY, HAVEN, SITTING IN WITH GOSPEL (Phila.), GOSPEL (Newark).

Issue 7: The MODERN Label

Issue 8: More MODERN; RPM, METEOR, BLUES, & RHYTHM, FLAIR, CROWN (78rpm), CROWN (LP), KENT.

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BOB SHOFFNER (in the 1920s)

BOB SHOFFNER (in the 1920s) by Claus-Uwe Dürr

Bob Shoffner is one of the many underrated little-known Chicago musicians of the 'twenties. The purpose of this article is to show that he certainly deserves a place among the best cornet/trumpet players of that period.

Born 1900 in Paducah, Ky., Shoffner joins Charlie Creath's band in St. Louis in 1919 and is a member of Everett Robbins and his Jazz Screamers in Chicago in 1921 (cf. RR 61 p. 6). In '23-24 he is in John Wycliffe's Orchestra and from 1924 to 1927 he is - with short interruptions - Oliver's second trumpeter. In February 1927 Shoffner left Oliver and went to St. Louis to have his lip operated (cf. Allen/Rust, Joe King Oliver), but is back in Chicago by 1929 playing in Earl Hines' band and 1931 with Erskine Tate.

The only source for identifying Shoffner's style of playing were his four magnificent recordings with Luis Russell's Heebie Jeebie Stompers on Okeh 8424 and 8454 from November 17, 1926. - Now there is one more point and that is where my research started. "Shoffner" is the composer credit on Paramount 12297 for The Joys by Jimmy O'Bryant's Washboard Band. As there are five issued sides with a cornettist, Shoffner is the obvious choice.

Starting from these I found by close comparison that on several more Paramount recordings from about the same time the same cornettist is to be heard: obviously Bob Shoffner.

So the facts are probably these: From June 1923 onwards the cornettist in the Paramount "house" band, Lovie Austin's Serenaders, was Tommy Ladnier. When Ladnier left Chicago in spring 1925 to join Sam Wooding (with whom he left the U.S.A. for Europe on May 6, 1925, cf. Charters/Kunstadt, Jazz - The New York Scene), he was replaced by Bob Shoffner.

SHOFFNER'S STYLE OF PLAYING

Shoffner's style can be defined as "melodious". He attacks his notes almost delicately. His "singing" tone is particularly audible at the end of phrases, when he holds a note almost without vibrato. He plays his instrument mostly muted, but does not produce the sharp tone of Oliver; his tone could be described as "dry". When playing runs of several short notes, Shoffner tends to hit each note individually, thus at times sounding a bit clumsy; he plays neither in the brilliant vein, like Louis Armstrong, Jabbo Smith, Punch Miller, nor does he shout his notes like Tommy Ladnier; his phrasing could be called "mellow". (A good example is Everybody Pile).

As other jazz musicians, Shoffner too has his characteristic phrases, the most significant of these being a run of notes downwards, difficult to describe, but clearly audible in recordings like: Ida Cox's Mistreatin' Daddy Blues, Coffin Blues, Rambling Blues (the best example), Viola Bartlette's Tennessee Blues.

The same characteristics apply to Shoffner's more mature style with Luis Russell (cf. Please Don't Turn Me Down).

Later confirmed by Rust

AN ATTEMPTED BOB SHOFFNER DISCOGRAPHY OF THE 1920's (originals only)

JIMMY O'BRYANT'S WASHBOARD BAND: Bob Shoffner (cnt.), Jimmy O'Bryant (clt.), Jimmy Blythe (pno.), Jasper Taylor (wbd.) Chicago, c. June, 1925

2146-1 Hot-Hot-Hottentot Para 20400

2147-2 Alabamy Bound -

NOTE:- I have not been able to hear these.

Same. Chicago, c. July, 1925

2194-1 The Joys Para 12297

2195-1, -2 Everybody Pile Para 12312

2196-1, -2 Charleston Fever -

LOVIE AUSTIN'S SERENADERS: Bob Shoffner (cnt.), Jimmy O'Bryant (clt.), Lovie Austin (pno.), Buddy Burton (dms.) Chicago, August, 1925

2219-1 Don't Shake It No More Para 12300

2220-1 Rampart Street Blues -

2221-2 Too Sweet For Words Para 12313

IDA COX, acc. by Lovie and her Serenaders: Bob Shoffner (cnt.), Jimmy O'Bryant (clt.), Lovie Austin (pno.), Chicago, August 1925

2242-1 Mistreatin' Daddy Blues Para 12298

2243-1, -2 Long Distance Blues Para 12307

2244-2 Southern Woman's Blues Para 12298

2246-1 Lonesome Blues Para 12307

Same, Buddy Burton (dms.) added. Chicago, September, 1925

2291-2 How Can I Miss You When I've Got Dead Aim Para 12334

2292-2 I Ain't Got Nobody -

NOTE: - I have not been able to hear these.

IDA COX, acc. by Bob Shoffner (cnt.), Jesse Crump (organ)

Chicago, September, 1925

2293-1 Coffin Blues Para 12318

2294-2 Rambling Blues -

IDA COX, acc. by Lovie Austin's Serenaders: As for mxs. 2291/92

Chicago, September, 1925

2299-1 One Time Woman Blues Para 12325

VIOLA BARTLETTE, acc. by Lovie Austin's Serenaders: As last.

Chicago, September, 1925

2300-2 Go Back Where You Stayed Last Night Para 12322

2301-1, -2 Tennessee Blues -

KING OLIVER'S JAZZ BAND/DIXIE SYNCOPATORS: Shoffner recorded with this band on six sessions, between March 11, 1926 and September 17, 1926. The recordings made on these dates have been fully documented in the great Oliver monography by Rust/Allen, so that it is not necessary to repeat the details here. - This applies also to the accompaniment to TEDDY PETERS' Georgia Man recorded on March 11, 1926.

HATTIE McDANIEL, acc. by Lovie Austin's Serenaders: Bob Shoffner (cnt.), Preston Jackson (tbn.), Darnell Howard (alt.), Lovie Austin (pno.), Johnny St. Cyr (bjo) Chicago, November 17, 1926

9899-A I Wish I Had Somebody OK 8434

9900-A Boo Hoo Blues -

LUIS RUSSELL'S HEEBIE JEEBIE STOMPERS: Bob Shoffner (cnt.), Preston Jackson (tbn.), Darnell Howard (clt./alt.), Barney Bigard (ten.), Luis Russell (pno.), Johnny St. Cyr (bjo.)

Chicago, November 17, 1926

9903-A Plantation Joys OK 8424

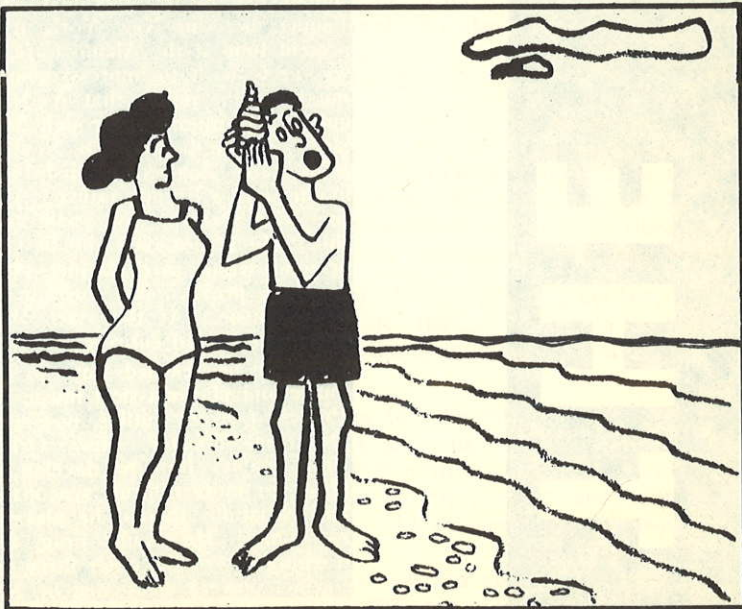
9904-A Please Don't Turn Me Down -

9905-A Sweet Mumtaz OK 8454

9906-A Dolly Mine -

ANY COMMENTS/ADDITIONS/CORRECTIONS WELCOME !!!

RIM CHIPS



"My God! This was also on Aeolian 36205."

We have dug deep into our archives and have unearthed what we consider a fabulous treasure of arguments about the birth and development of jazz. A series of facts and non-facts appeared for a number of weeks in the Dramatic Mirror of late December 1918/early 1919. This is the 2nd installment. There is a great deal of new information here. Some will be of great research value.

January 25, 1919 More About the Genesis of Jazz and the Blues — VAUDEVILLE VOLLEYS

More Anent Origin of Jazz

The recent efforts of this page to trace the original source of jazz have been causing considerable talk. As the result of comments made something like a month ago, we have received the following letter, signed by A. J. Baquet, John Stein and Frank Christian, which is decidedly interesting:

"In a December issue we find an article by Bert Kelly under the headline, 'The Genesis of Jazz, with Some Sidelights on Blues and Shimmying.'

"First of all, Mr. Kelly claims to be the originator of the word 'jazz.' The word in itself has not been originated by Kelly as described by him, as 'John Stein's Original Dixieland Jazz Band' was the first band known in Chicago to use that title, and the word 'jazz' had been first applied to bands in New Orleans years ago. Later on, John Stein worked with Kelly's band in Chicago and explained to Kelly why they called rag-time bands jazz bands in New Orleans, and immediately Kelly tried to star himself as the originator of jazz. He has never been known to play a cornet. If he played one, it must have been some years ago. Kelly has not played a note on a cornet, as long as he's been playing with jazz bands.

New Orleans and Jazz

"He made a slight hint about one Baquet as a colored musician in Chicago and a gifted jazzman on the clarinet. He didn't mention any first name, and therefore we cannot insinuate that he is referring to A. J. Baquet, here in New York at the present time at the Alamo Cafe, but we surely wish to impress upon the minds of the public that A. J. Baquet is a white man, thorough American, born and raised in New Orleans, and has a Spanish-Indian mother and a French father. All of the New Orleans boys will verify this. He is not only the first and original white jazz clarinet player, but is a professional musician and reads music. At the start of his career, he played entirely by ear but later on he learned how to read music and play classical music from Professor Santo Juiffré, now at the Orpheum Theater, New Orleans. This enables him to develop new ideas for more difficult syncopations and variations than if he played by ear only. He could brag about teaching one of the other three great clarinet players mentioned by Kelly,

Nevertheless they're all considered good. A. J. Baquet was never in Chicago in his life. He came direct to New York from New Orleans Sept. 30, 1918, and joined the 'Original New Orleans Jazz Band.' The trombone player of the above band, Frank F. Shotak, was born and raised in Chicago, but has been with the New Orleans boys in Chicago for one and a half years and in New York for one year, so that he has adopted all the Southern style of playing jazz, same as if he were a Southerner. J. Durante, a New York boy and piano player of the above band, played piano with the Southern boys for over a year and is counted on as one of the best suited piano players for jazz bands.

Stein Claims Band Credit

"It doesn't seem possible that 'Yellow' Nunez could have brought the 'Original Dixieland Jazz Band' to Chicago, inasmuch as the title had Stein's name prefixed to it. The whole article by Kelly seems to be complicated.

"He states that in the 'Livery Stable Blues' the drummer, Edwards, added the neighing. Edwin Edwards is a wonderful trombone player and you can't call him a drummer. Besides the neighing is done by the cornet. He also states that 'Yellow' Nunez puts breaks and pony calls in the above mentioned Blues. Neighing and pony calls is the same as far as a horse goes. 'Yellow' might have put in the rooster cry which is played by the clarinet. The way in which these animal imitations follow up in the 'Livery Stable Blues' is: The band makes a sudden stop or break in the second part of the number, the clarinet taking as a solo a rooster crow imitation, followed in regular dance tempo by a cornet solo imitating a horse neigh, this followed by a trombone solo imitating a cow moan, after which the whole band falls in together.

"This will probably enlighten your readers on the subject of jazz instead of complicating them, as Mr. Kelly has done."

Sophie Tucker's Jazz Claims

And there you are! This isn't the end of the discussion, by any means. Sophie Tucker, for instance, advances a claim to originating jazz on the stage, tracing it back to her first introduction of shoulder shrugs and undulations during the singing of rag songs. Sophie doesn't give the date but it was some time ago.



THE EASY RIDERS JAZZ BAND AND VICTORIA SPIVEY

MERIDEN is an old Connecticut town settled in 1806 by many of our pioneering citizens. From its musical history it has been the scene of pioneering piano and music roll manufacturers. In the late 30s, through the 40s, Eli Oberstein and his vast Varsity-Allegro-Elite recording empire based many of its recording operations in its vicinity. On August 9, 1964 it added another piece of musical history. New Orleans and the classic blues in the persons of the EASY RIDERS JAZZ BAND and VICTORIA SPIVEY came to Meriden to make a historic series of recordings for the small but indeed industrious label of George H. Buck (GHB). In a vacant theatre, formerly the PALACE, located on its Main Street, Route West 6A, the recording adventure took place. Some of the most modern portable recording apparatus was employed for the session. The theatre must have been a majestic vaudeville showplace in its day. You just could hear and see the ghosts of Al

Jolson or Fannie Brice or perhaps John Barrymore playing to a packed enthusiastic audience. Those days are gone, unfortunately, but again this theatre 'lived' for another occasion as its large hall echoed the vibrant sounds of New Orleans music for the recording microphones. There was no audience except for a few interested spectators. Miss Spivey may occupy the historic spot of being the last performer in the old style to play the 'Palace'.

Musically, the EASY RIDERS JAZZ BAND is a revelation in this world of cacaphonic avant garde sounds. They work hard at, and play the beautiful simple New Orleans style. They nobly represent this school here in the East and they are 'comers'. We certainly hope they will lead the way for another New Orleans renaissance here, like the one we enjoyed a decade ago. Here's some background data provided us by the Easy Rider Jazz Band co-leader, Bill Bissonnette.

THE EASY RIDERS JAZZ BAND was formed in 1962 by Bill Sinclair and Bill Bissonnette. The goals of the band, to promote and preserve the early New Orleans style of jazz, has never varied. The band has done extensive television and radio work in Connecticut and is currently a regular attraction on WTIC radio's Saturday Night Hootenany which originates from a different town in Connecticut each week. The band starts a steady Friday night series of appearances at the Yankee Silversmith Inn in Wallingford, Conn. on Aug. 21. The band has three albums to its credit so far. The first was a limited edition and is now out of print. The second album by the band on the Jazz Crusade label is considered to be the finest reproduction of the New Orleans sound ever achieved by a young white band. The third album the band recorded featured New Orleans veterans Kid Thomas and Emanuel Paul playing with the band. Several members of the band have recently recorded for GHB Records with the International Jazz Band. Also recorded for release in the Spring on GHB Records is their session with the famed blues singer Victoria Spivey.

BILL BISSONNETTE (trombone) Bill is co-leader of the band and also acts as business manager. He studied trombone in New Orleans picking up the fundamentals from Jim Robinson. The mouthpiece Bill uses was given to him by Jim. He played drums in Connecticut bands for ten years prior to taking up trombone. He is 28 years old.

BILL SINCLAIR (piano) Bill is the other co-leader of the band. Bill has played jazz piano since he was eight years old! Now at 23, he was one of the most skilled pianists in traditional jazz today. He has a broad musical background to draw upon including an excellent knowledge of the classics.

FRED VIGORITO (trumpet) Fred is the youngest member of the band at 21 and he is also the newest member of the band. Fred has been playing jazz only since February of this year. He has been most influenced by Bunk Johnson and Kid Thomas Valentine.

NOEL KALET (clarinet) Noel is one of three who has been in the band right from its first rehearsal. He also plays guitar. He is 27 years old and is from New Haven, Conn. His unusual and interesting solo on When My Dreamboat Comes Home on the first album received great acclaim.

DICK GRIFFITH (banjo) "Grif" is the old-timer of the band at 38. He has played in many Dixieland bands around Connecticut but he didn't really come into his own until he joined the "Riders". His favorite banjo men are Lawrence Marreau and George Guesnon. He is from Huntington, Conn.

DICK MCCARTHY (string bass) Dick is probably the best New Orleans style bassist in the East. He "spans" the bass in the style of "Slow Drag" Pavageau. Dick has been in the band almost two years. He is 26.

ART PULVER (drums) Art came into the band at the same time as McCarthy. He is 35 years old. His favorite drummers are Joe Watkins and Sammy Penn. Both of these men have influenced his style of playing. When Joe Watkins was in Connecticut last year he presented Art with a pair of his sticks as mementos of his visit.

RECORDING SESSION (SPIVEY & BAND): CARELESS LOVE, EASY RIDER, JELLY ROLL, SISTER KATE, MAMA'S GONE GOODBYE and ALL OF ME. (BAND): KID THOMAS BOOGIE, WALKING WITH THE KING, HONKY TONK TOWN, ALLOUTTE, GET OUT OF HERE, PANAMA RAG, MARIE. RECORDED BY SYNCRON CORP for GHB.

-ABOVE PHOTO BY DONALD MOORE



RHYTHM & BLUES

JIMMY WITHERSPOON

DISCOGRAPHY

By
**ANTHONY
ROTANTE
PART 3**

THIS INSTALLMENT BY MARCEL CHAUVARD AND KURT MOHR

JIMMY WITHERSPOON (vo) with John Anderson, Harry Parr Jones(tp); John "Streamline" Ewing(tb); Jewel Grant(as); Maxwell Davis(ts); Floyd Turnham(as,bs); Earl Jackson(p); Tiny Webb(g); Ralph Hamilton(b); Robert "Snake" Sims(dm) **Hollywood, June 30, 1952**
F264 FOOLISH PRAYER(DeLa Garde) **Federal 12095**
F265 LUCILLE(J.W./Davis) **Federal 12099**
F266 BLUES IN TROUBLE(JW) **-**
F267 TWO LITTLE GIRLS(JW & Bass) **Federal 12095**

JIMMY WITHERSPOON(vo) with Jewel Grant(as); Maxwell Davis(ts); Clyde Dunn(bs); William Jackson(p); Tiny Webb(g); Red Callender(b); Billy Douglass(dm) **Hollywood, Sept 30, 1952**
F288 ONE FINE GAL **Federal 12128**
F289 DON'T TELL ME NOW **Federal 12107, VgF 3361**
F290 CORN WHISKEY **-**
F291 DAY IS DAWNING **unissued**

JIMMY WITHERSPOON (vo) with HIS BAND: Jesse "J.J." Jones, Jimmy Allen(ts); Buster Harding*, Eurales Jefferson**(p); Willie Scott(b); Mitchell Robinson(dm) **Cincinnati, Dec 24, 1952**
F1088 JAY'S BLUES - Pt. 1 *(Witherspoon/ **Federal 12118**
F1089 JAY'S BLUES - Pt. 2 * **McShann)** **-**
F1090 MISS MISS MISTREATER *(Jesse Jones) **Federal 12155**
F1091 BACK HOME ** **Federal 12128**

JIMMY WITHERSPOON (vo) with JIMMY WYNN'S BAND: Cleveland Williams(ts); Jimmy Wynn(bs); William Jackson(p); Harold Grant(g); Johnny Parker(b); Robert "Snake" Sims(dm) **Hollywood, June 4, 1953**
F343 THE LAST MILE **Federal 12138**
F344 IT(Lieber-Stoller) **Federal 12180, PaE R3914, MSP6125**
F345 BACK DOOR BLUES **Federal 12138**
F346 FAST WOMEN - SLOE GIN **Federal 12155**

JIMMY WITHERSPOON & THE LAMPLIGHTERS (vo) with Bill Gaither(ts); Devonia Williams(p); Harold Grant(g); Mario Delagarde(b); Al Barte (dm) **Hollywood, Oct 5, 1953**
F367 24 SAD HOURS(Grover McDaniel) **Federal 12173**
F368 JUST FOR YOU(Dwight Davis) **-**
F369 SAD LIFE) **Federal 12156**
F370 MOVE ME BABY) **-**

JIMMY WITHERSPOON (vo) with **1953**
F383 **unissued**
F384 HIGHWAY TO HAPPINESS(Dorothy Willis) **Federal 12180, PaER3914, MSP6125**
F385 I DONE TOLD YOU(Dorothy Willis) **Federal 12189, PaER3951, MSP6142**
F386 OH BOY(Willis-Willis) **Federal 12189, PaER3951, MSP6142**
(TO BE CONTINUED)

In last issue we requested data on SUTTON LP SU 316. Here it is. STORMY MONDAY and other blues by JIMMY WITHERSPOON ALSO MEL WILLIAMS, BABY MOSES, SLY WILLIAMS. This is one of these intriguing albums where you have to guess on which tracks you can hear JW. Great! for the researcher. Frustrating for the novice. Jimmy is on STORMY MONDAY. Now, we think he's on WHAT WILL I TELL MY HEART, I KNOW THE LORD, MANY THINGS, I BELIEVE IN A WOMAN and BOOT HILL. The other artists capture or destroy I'M GONNA TAKE A CHANCE, THAT'S THE WAY, HELP ME and OH, WHAT A NIGHT. We still solicit help. Where did all this stuff come from?

JAZZ - THE NEW YORK SCENE

addenda etc. to "JAZZ - THE NEW YORK SCENE" - Charters - Kunstadt (Doubleday 1962) by Len Kunstadt

"HOT" RADIO - 1927-1928-1929 vintage, right here in New York City.

Ah! for the use of a tape recorder or a disc cutter way back in those early radio days! What mouth-watering nostalgic treasures we could have had today. Unfortunately the radio transcription process was still in its infancy and as far as we know there were no radio transcriptions before 1930. Somebody please tell us we're wrong!!

A bit of eye searching for radio programs in the Harlem newspapers of the late 20s paid off with some fascinating program discoveries. This research has been largely neglected - and we hope to increase the interest by including 'runs' of information in forthcoming issues.

Let's now return to 1927, 1928 and 1929. Pull the switch on your old fashioned radio. Hit that dial number just right in order to prevent the weaving in and out of your program, and just pray that the static doesn't get too strong. In November/December 1927 you could have heard Fletcher Henderson Orch. on (WHN) and (WOR); Clarence Williams Trio (WPAP); Charleston Chasers (WOR); Swanee Club entertainment (WMCA); Ethel Waters on a 27 station hookup for General Motors (WEAF) and the Runnin' Wild Four with Amanda Randolph at the piano. In January of 1928 the airwaves boasted orchestras from the Savoy Ballroom (WABC); Bamboo Inn (WGL); Connie's Inn (WBNY); Swanee Club (WMCA); Clarence Williams Trio (WPCH); Henderson's Roseland Orch (WOR); Chick Webb's Rose-Danceland Orch (WBNY). On Feb. 2, 1928 W. C. Handy, assisted by his three daughters, Catherine, Lucille and Elizabeth and his son William went on the air for what must have been a 'Hand y' family program. Also in February you could have heard the Dixie Flyers (WBBM); Cotton Pickers (WICC); Dixie Entertainers (WSB) and Jungle Boys (WMCA). There was also a Florence Mills Memorial Hour on WABC for the late great star.

There were so many goodies in the forthcoming months. Henderson, Clarence Williams and various golden age bands from the hot nighteries around New York town were "a dime a dozen" for radio listeners during this period. In May 1928 (WPCH) took us backstage to Miller & Lyles dressing room for an interview with the famous comedians. Also in this month Clara Smith with the Swanee Club Revue captured the air waves. In August 1929 Lonnie Johnson sang on (WPAP) and (WOV); Duke Ellington Jungle Band on (WABC); Jazz Babies Orch (WKBO); orchestras and entertainers from Small's Paradise (WMCA) and Nest Club (WEVD); Missourians from the Savoy Ballroom (WMCA); Dixie Syncopators (King Oliver?) on (WGBS). In Sept. 1929 there was Dixie Slim (who he?), guitar solos and Original Georgia Stompers (WIBS); also pianist Clarence Profit on (WPAP).

And not to be outdone by today's jazz history seminars there was a pioneering radio airshot on (WJZ) back in Sept. 1929 called the "Origin and Development of Jazz". Wonder what they had had to contribute? Gospel was also represented on the air waves as (WGBS) presented the Harlem Gospel Singers. This same month also had the Washboard Serenaders (WHN); Charleston Ramblers (WWRL); Luis Russell's Roseland Orch (WPAP) and a program on (WJZ) entitled the "Influence of Jazz on Modern Music". In October 1929 listeners were treated to Louis Armstrong and his orch. Even our Victoria Spivey was on the air here in NYC singing Gulf Coast Blues.

And this is where we end. More radio news highlights will follow in future issues.



Red Nichols and his rhythm section appeared at the Huntington Hotel of the Sheraton chain in Pasadena, California, from June 13 through October 7, 1964. From July 7 through July 17, Red and his quartette had a leave of absence to participate in the International Jazz Festival in Tokyo, Japan.

According to Leonard Feather, reporting in DOWN BEAT, this was called the First World Jazz Festival put on by a large U. S. delegation of 72, which included a few managers and performers' spouses. Actually, these were subdivided into three groups and the groups rotated largely among three cities for six nights -- in effect, these were separate concert tours.

Group "A" was composed of modern jazz with contemporary artists and headlined by the Miles Davis Quintet. This group consistently drew capacity crowds, predominantly youngsters who admire these artists on recent records.

Group "B" was billed as Dixieland-Swing. It included come-tist Red Nichols and His Five Pennies with Warren Smith (tb), Bill Wood (cl), Bill Campbell (p), Walt Yoder (st. b) and Rollie Culver (dm); drummer Gene Krupa's Quartette with Charlie Ventura (ts), John Bunch (p) and Eddie DeHaas (b); The Dukes of Dixieland with the Assunto brothers and father, plus Jerry Fuller (cl), Gene Schroeder (p), Red Brown (b) and Barrett Deems (dms); singer Dakota Straton accompanied by the Kunihiro Sato Trio; and clarinetist Edmond Hall using the Dukes' rhythm section.

Group "C" was labeled 'Popular' and was comprised of the Tommy Dorsey Band led by Sam Donahue and featuring singers Frank Sinatra, Jr., the Pied Pipers and Jeanne Thomas; also Nobuo Hara and His Sharps and Flats, with Louis Bellson as guest drummer with both bands.

Apparently The Japan Booking Corp. learned from their mistakes but were pleased with the results and hope to expand such activities. Leonard Feather reported, "The mistakes were easily seen and understood. A disproportionately large sum had been invested in salaries and round-trip fares for musicians whose big selling point apparently was that autobiographical movies had been made about them. This was clearly the premise for the Nichols and Krupa visits; yet Miles Davis was the foremost attraction. Similarly, a big band had been imported that bases its appeal not primarily on music, and certainly not primarily on jazz, but rather on nostalgia."

The itinerary for the Dixie-Swing Group follows:

July 10 6:30 PM Tokyo Kosei Nenkin Kaikan Hall
July 11 3:00 PM & 7:00 PM Aichi Bunka Kodo
July 12 6:30 PM Osaka Festival Hall
July 13 6:30 PM Tokyo Kosei Nenkin Kaikan Hall
July 14 6:30 PM Kyoto Maruyama Concert Hall
July 15 6:00 PM Sapporo Sports Center

For the discerning, the promoters provided typical out-of-date photographs to illustrate the Dukes and the Pennies on the programs. The Pennies' photo was at least four years old, probably taken during their Far East tour in 1960, and included deceased bass saxophonist Joe Rushton instead of the string bass now employed by the group.

One of the Tokyo concerts was taped and later broadcasted locally over 1310 kcs on July 23, 1964. Our good friend, "Bozy" White, stationed with the AFRS in Tokyo, quickly set up and taped a 12-minute contribution by the Pennies for my listening pleasure. The Japanese-speaking announcer, while introducing the Pennies, is telling the time-worn story of all the famous musicians who played with Red. He then introduces the medley composed of "Easter Parade", "Chinatown, My Chinatown" and "Avalon".

As the applause subdies, Red steps to the mike to say, "From the Paramount Picture 'The Five Pennies' we would like to present our version of 'The Battle Hymn of the Republic'" Because of

(CONT'D ON Page 10)

Victoria Spivey Blues Is My Business

LOOKING BACK ...

The love and fun the entertainer used to share is not here any more. I remember years ago, when a musician or entertainer was missing in person we would start asking one another through the good old Chicago Defender where is so and so, and have you heard from them. But not today.

For instance, take Memphis Minnie. She was one of our biggest sellers on records and she was a friend of mine, a true blue person who said what she meant and if she liked you she liked you all the way.

I recall the last day I saw Minnie. It was in Chicago, both of us were recording, and what a ball we had. Also recording was Rev. Gates and after the day was over, boy! did we ball! The Reverend was one wonderful person, a very spirited person, who was so generous.

Minnie was the kind of a girl who made many people happy, just as other great singers did.

When I was in Chicago earlier this year I met a little lady who so much reminded me of Memphis Minnie. My label had no intention of recording her but after listening to her I said to myself, "Somebody is carrying on in the great style of Memphis Minnie" and that was it. She's on Spivey LP 1003, 'Chicago Blues' and her name is COCOA TAYLOR. She will be going places. Take my word for it.

Now, I found out last year that my little friend Minnie had had a misfortune as we all must have in one way or another if we live long enough. My greatest wish is to visit her very soon and cheer her up. I certainly hope all of her friends would just drop her a line. You may write Mrs. Memphis Minnie Lawler, 1755 Eldridge Ave., Memphis, Tennessee.

You will hear from me shortly, Minnie,

Victoria

reminiscing in
TEMPO
by Frank Kelly

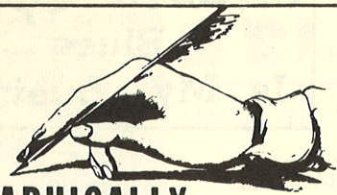
"WHERE ARE THEY ?? "

Mel Jenssen, one of the original members, as violinist and leader of "The Casa Loma Orch.", before Glen Gray fronted the orch., now resides in suburban Toledo, Ohio. Busily operating a liquor bar in his neighborhood, he is no longer active in music. On occasion, he will relate to his patrons his bygone days with "The Casa Loma Orch.", recalling his acquaintance with Bix, when Bix tried out with "The Casa Loma Orch." Yuup-- "Smoke Rings" and "Casa Loma Stomp" out play the rock and roll discs, on Mel's jukebox at his bar, ten to one.

Gail Curtis, former reed man with the Tommy Dorsey Band, during 1944 and 1947, is, currently, convalescing at his home in Toledo, Ohio. He suffered a severe illness, but expects to be playing in a Jazz combo, soon. Phil Napoleon paid Gail a surprise visit, recently, taking time from an engagement, in nearby Mansfield, Ohio, to visit and wish his friend a speedy recovery. Gail Curtis has played on many dates with Phil Napoleon groups.

ATTENTION: KENDZIORA'S COBWEBS COLUMN WILL BE IN OUR NEXT ISSUE

FILLING IN DISCOGRAPHICALLY CORRESPONDENCE



*Not listed by
Rust in the
Complete
Entertainment
Discography*

IRVING BERLIN on LITTLE WONDER!??

From Mr. Edmund L. Doelger of Milwaukee Wisconsin via researcher, John S. Wilson.

The other day I found an old jazz record. It's 5½ inches round with the song on one side and all the patent dates on the other. It is a Little Wonder record No. 23, and the title is, HE'S A RAG PICKER sung by a QUARTETTE. One of the singers says, "Wait till you hear me play these ivories" and one other says, "Can you play Alexander's Ragtime Band?" Then the first voice says, "Play it! I wrote it!" This led me to hope that it is one of Irving Berlin's early ventures into records. (Editor's note: we have just found a copy of above and we verify Mr. Doelger's information. Now! Is the voice that of Irving Berlin?)

"QUARTER CENTURY OF JAZZ DISC" (Reference to Ocie Stockard) Issue 58 - From Les Zeiger, New York City

Dear Mr. Sheatsley: *Later in Rust's "Jazz Records"*

In reference to your article "Quarter Century of Jazz Disc" in which you mention the Ocie Stockard records, I would like to say that I heartily agree with you. I have three or four of the BB's in my collection, and I have always felt they were records that bear up favorably with just about any of the hot bands of the period, especially "Black and Blue".

I find in my file, the personnel of this band, as of Sept. 1937. Where I got this data from, I do not recall now; I may even have taken it from some previous article you authored yourself. If this is so, please forgive me! Anyway, here it is: Stockard, bjo; George Bell, pno; Buster Ferguson, gtr; Harry Palmer, trp; Robert Buchanan, vln; John Brosky (Brodsky?), vln; Wanna Coffman, bass.

The SUTTON LP

From Dave Bee, Vancouver BC

Seems to me I read in your journal about an LP label called "Sutton", with reference to some choice re-issue material. I came across this label in the Bargain Basement in the Hudson's Bay Co. I discovered SU-270, indicated only as "Blackbirds of 1928" featuring Ethel Waters and a list of ten titles some rather variable from the actual titles of the tunes. Nothing more in the way of credits. I recalled a 'pirate' LP on a label "Revue" which I once saw in Seattle, comprising former Brunswick sides by Ellington, Ethel Waters, Mills Bros., Don Redman, Cab Calloway, etc., and so for a price of \$1.57 invested in this Sutton SU-270. I found it is indeed those former Brunswicks, and identified most of the artists. However, there are two tracks that present a little difficulty, and wonder if you could tell me: (1) who is the male vocalist with Ethel Waters in I CAN'T GIVE YOU ANYTHING BUT LOVE.

(2) whose is the chorus and solo vocal in I'M ON MY WAY.

Probably you know this LP and are aware of the variance in the listed titles; for example, STROLL ALONG YOUR WAY proved to be BANDANA BABIES, I'VE GOT PORGY NOW is PORGY etc.

"QUARTER CENTURY OF JAZZ DISCOGRAPHY" ISSUE 58
From Walter C. Allen, Stanhope, New Jersey.

I was very pleased to read Paul Sheatsley's article "A Quarter Century of Jazz Discography" in RR #58. It is high time that a review of this nature was done and Paul did it well indeed.

He brings up the assumptions that people took regarding the "hotness" of a particular record, according to whether it was listed in Delaunay or not. By this line of reasoning, Glen Gray's SMOKE RINGS was a hot record, but Clarence Williams' CUSHION FOOT STOMP was not.

However, Paul did not discuss another aspect along a similar line, and that is the acceptance of the accuracy of personnel data. The uncritical or novice collector tends to accept a given personnel as exact and undisputed simply because it is listed in "the discography." Those of us who are more experienced have come to realize that this is simply not so, in all too many cases.

I would personally add, therefore, a sixth basic principle for the ideal discography: namely, that sources of personnel be given. Of the various discographies reviewed, only Blackstone did this, and it deserves mention.

The collector is entitled to know: that there is an element of doubt in many personnel; that in many cases, two or more variant personnel have been proposed for a given session and the differences have never been satisfactorily resolved; whether a personnel is adduced by aural evidence on the part of the compiler with no other supporting evidence; what the source(s) of a given personnel are; etc. If two or more conflicting personnel exist for a session, then they should all be given - maybe in this way, some of the conflicts can be resolved by appropriate interviewing, research and aural study. It is no longer sufficient for the compiler to state that all personnel given are those which are most nearly correct in the best judgment of the compiler.

Incidentally, of the various discographies, JAZZ DIRECTORY is still available in Volumes 2, 3, 4 and 6 only. Volumes 1 and 5 are out of print.

Later in Rust's "Jazz Records"
ALBERTA PRYME (PRIME) IS NOT ALBERTA HUNTER
From Len Kunstadt of RR

One error which must be corrected once-and-for-all (it appears again in Godrich-Dixon Blues and Gospel Discography (page 304 & 520) is that Alberta Prime is no pseudonym for Alberta Hunter on Blu-Disc or any other label. We have spoken to Miss Pryme (that's the way it is spelled today) here in New York City. Miss Pryme is a tall majestic, robust silver hair lady with an air of elegance about her. She is at present on the musical program committee for the Negro Actors Guild. She recalled the Duke Ellington recording session with Sonny Greer for Blu-Disc. It was recorded here in mid-town New York City in the early 20s. We hope to get her to hear a tape of Blu-Disc recordings, including her own vocal, provided by Ellington researcher, Irving Jacobs. Perhaps we can reach Sonny Greer or even Duke Ellington for an aural evidence session.

See note next page
MARY STRAINE - THE FIRST BLUES LADY TO RECORD???!?

We must thank the distinguished showman, Leigh Whipper for this very fascinating piece of research data. According to his information the following recording artists made up BERT WILLIAMS, Elder Eatmore's Sermon on Generosity (49643-2) (composer credits, Rogers) (Columbia A6141), BERT WILLIAMS - ALEX ROGERS - BOB SLATER and MARY STRAINE. A full throated vocal by Mary in a sanctified Gospel-Blues styling can be heard on this side. We have heard it. We suggest that our readers who own the item also listen to it. The recording date is a puzzle. We know it was recorded before Mamie Smith's historic first Okeh recording in 1920. We'll guess and say ca. 1917-1918. Can anyone provide an exact date? This is history in the making. Except for Miss Daisy Tapley who recorded a semi-classic religious duet with Carroll Clark way back in 1910 for Columbia records (Co a961 - I surrender All (19153-2-5). Miss Straine would be the second known Negro woman to record and the first Blues vocalist to hit the grooves. There was a

female member of the Fisk University Jubilee Singers. Wonder if she could have been on any pre-1920 recordings with this group.

Here is some additional recording information for your reference on MARY STRAINE. (see Godrich-Dixon, p. 617 Discog)

- I Wish I Could Shimmy Like My Sister Kate/Last Go Round Blues on Black Swan 14123 and Paramount 12149 - New York ca May 1922. Fine early Johnny Dunn influenced Joe Smith cornet soli on this item. Joe Smith's Jazz Band is listed as accomp.
- Ain't Got Nothing Blues on Black Swan 14115 and Paramount 12132 - approx same date as above.
- Chirpin' The Blues/Downhearted Blues with Fletcher Henderson on piano. New York, ca. Jan '23 on Black Swan 14150, Paramount 12150, Majestic and Olympic 1522. Listed on Majestic as 'Pearl Harris'. *Later in Rust's "Jazz Records"*

Eubie Blake knew Mary Straine. Also there are various references to Mary in the early 20's Negro journals. More information wanted, please!

Later listed by Rust's A.D.B.D. in - Volumes
BILLY HAYS of Victor and Okeh fame
from Jack Montez, Atlantic City, New Jersey

In the remote possibility that you're not familiar with this group, here's some brief dope: Billy Hays, drummer, vocalist and composer, headed one of the better chinese restaurant-type bands around Philly in the 20's. They featured slow tunes with schmaltzy vocals, liberally laced with temple blocks, but could kick off with some pretty good jazz when things were right. This band cut a few sides for Victor and Okeh, the Okeh's being far better, and featuring some Rollini style bass sax.

In the 30's Billy went on a small band Dixie kick, and took the group to Wildwood, N.J. where he played for many summers. He is currently playing the Beef n' Bourbon, back in Philly.

Editor note: Wonder if the following item is by the Billy Hays?
Top Tune 467 - Tin Roof Blues/Dixie Cake Walk

Later in Rust's Complete Entertainment Discography
WHO'S NANCY WALKER on Banner
From Paul Riseman, Springfield Illinois

Banner 7146 Artist: Nancy Walker
A. Because My Baby Don't Mean Maybe Now (1603-2)
B. Bring Back My Lovin' Man (1604-1).

Is this the artist's real name? What other tunes has she recorded? Who are the musicians in the accompanying group? *

Later in Rust's A.D.B.D. in - Volumes
WANTED: Information on the following obscure recordings

- From Wayne Jones of Chicago, Illinois
1. TRAIL BLAZERS DANCE ORCH At Sundown (170314)/
Ward's Trail Blazer W-110 (Co printing in Velvetone blue and gold) Just A Memory (170313)
2. TRACY BROWN'S ORCH. Chloe (145817) Sam Coslow vcl/
Columbia 1344 Beautiful (145819)
3. SPARTON SYNCOPATORS - Okeh 41331
Sweetheart, We Need Each Other (403259)/
You're Always In My Arms (403261) waltz
4. THE SOCIETY SYNCOPATORS OF HOTCHKISS
(Lakeville, Conn.) - Co Personal 26
Somebody Loves You After All (91470)
Linger Awhile (91471)
5. THE ROOF GARDEN ORCHESTRA AND SINGERS - PaE R204*
She's A Great Great Girl (400198B) * Rust's A.D.B.D. in - Volumes
That's My Weakness Now (400787E) * Rust's A.D.B.D. in - Volumes
6. THE MYSTERY GIRL - Co 1839
I've Got A Feeling I'm Falling (148529)
I'd Do Anything For You (148530)
Here's a research snippet from Wayne.
In a recent issue of The Intermezzo (the newspaper of Local 10) was a photo of the 1930 WENR orch, led by pianist Frank

Westphal, and including Guy Carey (or is it Cary?), trombone, and Herb Ougley, drums. None of the other names would probably be familiar to collectors, but it's still interesting, eh?

MAMIE SMITH - Issue 57

Info. From Carl Koerbel, Santa Monica, California

Regarding your article on Mamie Smith, issue 57 - Jan. 1964, the movie she made was called; "Stolen Paradise", not "Paradise in Harlem" as you have written, released in 1941, not 1940, film was made by Monogram - "Jailhouse Blues" released Feb 16, 1942 by Universal.

This info was checked thru the 25th Annual Edition of the 1943 Film Daily Year Book of Motion Pictures (of which I have a copy).

BACK ALLEY LABEL!

Information wanted by L.J. Bertelsen, Lomita, California

INFORMATION PLEASE - I have a record on the "Back Alley" label featuring Tippto Lite & His All Stars. The "A" Side is "Dark Skin Woman Blues", "B" side is "Jumping This Mornin" which features a great honky-tonk piano. Have you any information on the artist or the label?

ARMSTRONG RESEARCH PROJECT

By BOB HILBERT

Few collectors or critics would argue Louis Armstrong's position in jazz history, yet little has been done in compiling a comprehensive discography of his recording. A few scattered foreign attempts have done little to contribute new, reliable Armstrong discographical information. In the main, they have been content to repeat old, previously published errors and add a few new ones of their own. In addition, the list of omissions grows longer with each new publication.

It is our feeling that serious research must be commenced NOW. Time already has obscured many recordings. Why wait five or ten years more before beginning what must be an obvious task?

The sheer number of recordings made by Armstrong is nearly overwhelming. In addition, hundreds of other recordings have appeared on "private" or "bottleg" labels throughout the world. (Just a few days ago, for example, we uncovered a private Brazilian issue of the Hot Five's Savoy Blues!)

The list of known Armstrong material seems endless. And who knows how much "unknown" material may exist. It is our intention to attempt to list all tapes, acetate discs, wire recordings, films, interviews and other similar material that can be authenticated. After all, air checks, concerts, private recordings and other "unissued" material does exist and should be listed.

A small nucleus of researchers-collectors have agreed to lend their support to this project. Heading up the Armstrong discographical project in Europe is George Joslyn, of Swansea, Wales. Needless to say, the project needs much more help to be successful. Collectors not only in foreign lands but also right here in the United States must help.

The job ahead is an enormous one, but with the concerted effort of an active group of collectors and researchers, it can be done. If you are interested in lending your time and abilities to this project, please contact this writer at my home address: 3170 SW. 14 Street, Apartment #3, Miami, Florida, 33145.

Discographical discoveries, controversies and just plain chit chat concerning the Armstrong research project will appear in Record Research whenever space can be made available.

Here is a list of all available back issues of Record Research, now available at 30¢ each from RECORD RESEARCH, 65 Grand Avenue, Brooklyn 5, New York. Supply is limited.

Nos. 23, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63

